The Lyre.

No. 11.] APRIL 1, 1825. [VOL. I.

Musical Information.

ANALYSIS OF HANDEL'S GRAND DETTINGEN TE DEUM,

As published by the Philadelphia Musical Fund Society.

CONTINUED.

(h) CHORUS.

The holy church throughout all the world doth acknowledge thee, the Father of an infinite majesty.

(i) Thine honourable, true, and only Son; also the Holy Ghost, the comforter.

AIR.

(l) Thou art the King of Glory, O Christ!
Thou art the everlasting Son of the Father.

CHORUS.

Thou art the King of Glory, &c.

(m) SOLO.

When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a virgin.

(h) Seemingly, in the midst of the preceding quartett, and without waiting for a return to the commencing harmony, the different parts of the choral body glide in, one after the other, till the whole unite in the expected primary chord, at the words "holy church," which create an effect truly grateful to the cultivated ear. The music to the "Father of an infinite majesty," is in the richest style of ecclesiastical harmony—(i) as is also the spirited fugue which follows upon the words, "Thine honourable, true," &c. &c. which, though short, embraces two distinct subjects.

(l) This grand and effective solo for the bass voice, and the chorus which follows, repeating the same words, have been occasionally heard in this city, with that gratification that the union of appropriate melody and sound harmony must always bestow. The trumpet solos add greatly to its grandeur of effect. The absence of treble voices for a few bars towards the end of the chorus, succeeded by the full power of the choral and instrumental band, the waving motion of the upper parts contrasted with the equal and steady steps of the bass voices and instruments, and the fulness of the winding up of the whole, are in the richest style of composition.

(m) This sweet soothing solo, which really breathes a spirit of humility throughout, forms a charming variety as a part of the whole, in addition to its own intrinsic merits. There is much beauty, much sweetness, and a kind of repose attached to it, which give a relief to the polyphonic thunder of the more energetic parts.

This solo was originally intended for a bass voice; but as it was for that highest species of bass voices termed baritone, it is now as often given to the tenor as the bass. A critical writer speaking

CHORUS.

(n) When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.

TRIO.

(n) Thou sittest at the right hand of God, in the glory of the Father; we believe that thou shalt come to be our judge.

CHORUS.

(o) We therefore pray thee help thy servants, whom thou hast redeemed with thy precious blood.

CHORUS.

(p) Make them to be numbered with thy saints in glory everlasting: O Lord, save thy people, and bless thine heritage; govern them and lift them up for ever.

of this solo in its latter character, quotes it as one of the instances "of an approach to that style of writing for basses, which now prevails both in Italy, Germany, and England."—*Musical Magazine and Review, Vol. I.*

(n) The chorus opens with a few bars of the most dark, mysterious, and discordant harmony, to the words "When thou hadst overcome the sharpness of death," most finely relieved, in Handel's happiest manner, by the joyous vivifying strain which leads off at the words "Thou didst open," &c. The contrast between these two sections is strong and effective. The first is in slow time, and what is termed *plain chant*;* it is also in minor, and one continued series of discords. The military instruments (if the term may be allowed) are likewise silent. The second is in quicker time, and employs *figurative counter point.*† It is in major, and full of the most concordant combinations, and the trumpet, drums, &c. join the other instruments in short effective notes, producing a kind of electrical effect, in the midst of the flow of the vocal part. The seeming uncertainty of the close of the deeply devotional strain of the first part, the solemn pause that ensues, producing a death-like silence, followed by the sudden joyous burst of the remainder, may be compared to a sudden gleam of sunshine after total darkness.

(n) "Thou sittest," &c. is expressed in a strain that is remarkably pleasing, and which, in spite of the lapse of years, still retains all the bloom and freshness of novelty.—*Dr. Burney.*

This difficult and intricate trio winds up with a few bars of plain harmony, as grave and simple as a portion of psalmody, to the words, "We believe that thou," &c. &c. followed by a solemn strain of the trumpets, which seems to awaken the mind to those penitential strains which follow.

(o) This mournful supplicatory strain, sung in a subdued tone of voice, accompanied only by the more soft of the wind instruments, beautifully expresses the cry of the distressed in spirit, to that source from which alone help can be afforded. An impressive and effective harmony occurs at the word "redeemed."

The treble voices by themselves, in duo, and without the interference of any instrumental accompaniment whatever, repeating the entire sentence to a few simple, very simple, but pathetic notes, is so truly a prayer in the effect produced, that few can hear it without experiencing somewhat of a devotional feeling. Handel, throughout this sublime work, seems to be actuated by that exalted sentiment which he once expressed to a nobleman who was complimenting him upon the *amusement* his oratorios afforded. "My Lord, (replied he) I do not want to amuse them, but to render all my humble aid in the endeavour to make them better."

This latter strain and the trumpet symphony preceding the chorus, which, with but one exception, consists entirely of thirds,‡ will convey (upon paper) but a very faint idea of the wonderful effect which they produced in Westminster Abbey, (at the Commemoration of Handel,) by being excellently sounded and sung, in the course of a performance that dignified human nature.—*Shield's Introduction to Harmony.*

(p) This chorus is admirable, in fugue, (1) modulation, (2) and counter point, (3) a capella (4); with the additional merit of a happy verbal expression, at the words "govern them," also, "and lift them up."—*Dr. Burney.*

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* Plain chant, is where the voices move in equal motion.

† Figurative counter point, is the contrary of plain chant. In this style of composition, the author gives full scope to his fancy. The latter section of this chorus abounds in responsive passages from one part to the other, both among the voices and instruments.—See *Busby's Musical Dictionary, Callcot's Grammar, Encyclopedia, &c.*

‡ The simplest of all harmonical combinations.—The excellent author, in the valuable work from which the above remark is copied, speaking of the chord of the third and its uses, quotes these very passages as "models which have charmed millions." Thus small means, in the hands of a skilful artist, produce great effect.

(1) A fugue is a composition in which the subject or air is given out by one voice or instrument, which is answered by the rest in succession.—*Notes to the words of Creation, published by the Musical Fund Society.*

CHORUS.

(q) Day by day we magnify thee; and we worship thy name ever world without end.

SOLO.

(r) Vouchsafe, O Lord! to keep us this day without sin; O Lord! have mercy upon us! O Lord; let thy mercy lighten upon us, as our trust is in thee.

(q) This chorus is grand and well accented; the art of fugue is here treated with Handel's usual clearness and felicity.

As he was sure of a great and varied band, when he composed this Te Deum, he has made as judicious a use of the several instruments of his orchestra, as a painter could do of the colours on his palette: now exhibiting them in their full lustre, singly; now augmenting or diminishing their force, by light and shade, and often by combination with others, making them subservient to different purposes of expression and effect.—*Dr. Burney.*

A sublime and grand effect is produced in this chorus by the reiteration of the words "Day by day." A critical writer, in speaking of the effects of the nobler portions of the Dettingen Te Deum, says, "The massy grandeur appeals not only to my ear, but to my soul; it seems to excite another sense; I *see* the glory that is celebrated.—*Euterpiad, Vol. I.*

Handel's sentiment upon sacred music is certainly (for his works speak it) in exact concordance with that of an eminent saint, and illustrious father of the church, also a promoter of its musical services, in its then infant state: "If the psalm be mournful, (says St. Augustine,) mourn with it; if it celebrate the praises of God, do you also sing the wonders of the Creator." A hallelujah, (adds a commentator) ought not to be sung to the air of a miserere.

(r) This is set to an exquisite strain, in which the modulation is no less surprising, learned, and curious, than pathetic and pleasing.—*Dr. Burney.*

The above solo is also referred to as one of the models for the use of the discord of the extreme flat seventh.—*Callcot's Musical Grammar.*

That Handel and other great masters, now numbered among the ancient* composers, certainly fully understood all the intricacies of harmony, no one the least acquainted with their works can for a moment doubt; but they used them more sparingly than the modern authors, reserving their sudden evolutions, chromatic modulations, enharmonic transitions, &c. for certain effects.

The parts of this Te Deum which have fugues in them are the interior of the first chorus, "We praise thee," &c. the words, "Thine honourable, true," &c.—the slow chorus, "We therefore pray thee," and at the words "And lift them up," in the above chorus. The other chorusses, in the following part of the performance, are also fugues, as is the trio in the preceding parts, "Thou sittest at the right hand," &c. Where the voices or instruments only occasionally respond to each other, in the same or similar notes, it is not strictly speaking a fugue, but is termed *imitation.* The strains that give the lead, in either fugue or imitation, are called points. To compose a fine fugue, is reckoned the highest branch of musical art. The never-dying fame of John Sebastian Bach, called by distinction the great Bach, rests on his fugues; and Handel was so great a master in this department of the science, that his fugues alone, in his overtures, concertos, and harpsichord lessons, (or, as we should now say, piano forte sonatas) would have given him an imperishable name, if he had never composed his sublime oratorios.

(2) *Modulation* is the art of conducting harmony, or a combination of notes, by given rules, i. e. the grammatical part of music.

(3) *Counter point* is the art of combining and modulating consonant sounds.—*Dr. Busby's Musical Dictionary.*

These two terms are often used indiscriminately, to represent the same thing. The composition of music in parts, in distinction to simply the air, subject, or in fact the tune, in single notes, without even a bass, which is termed *melody;* and when a bass and chords are added to it, it becomes *harmony,* the distinction of which is generally termed counter point, the conduct of the same modulation.

(4) *A capella,* an expression applied by the Italians to music composed in the church style.—*Dr. Burley's Musical Dictionary.*

Perhaps it may apply more particularly to the style of church music adopted in the 16th century, and still adhered to by ecclesiastical composers of sufficient talent, to walk in the path pointed out by Palestrina and others.

* Much discussion has been used about the period that the modern school of composition began. It has been generally dated from Handel; by some from Purcell: as they, certainly more than their predecessors, added the charms of melody to the beauty of harmony, some for the same reason, go as far back as Ralestria, (1555,) who reformed church music; or Carissimi, (1610) who polished and refined vocal music. Others, with more propriety, date at the period immediately subsequent to Handel; and undoubtedly Bach and Abel, in their overtures, (1764,) Boccherini in his Quartetts and Quintetts, (1766,) Gallupi in his Operas, (1746,) and Clementi in his Piano Forte Sonatas, (1772,) changed the style from the learned but severe one of Fugue and Cannon to a more extended use of melody and florid execution. Alessandro Scarlatti (died 1725) is also considered as the founder of modern music, and Boccherini is supposed to be the avant courier in composition to Haydn. Per-

SOLO and CHORUS.

(n) O Lord, in thee I have trusted ; let me never be confounded.

(n) The last movement of the Dettingen Te Deum is what the Italians would allow to be *ben lirato*. Indeed, it is an excellent display of Handel's resources in discovering and availing himself of the most latent advantages which every simple as well as artificial subject affords him. The symphony of this chorus, which is chiefly constructed upon a moving bass, is stately and interesting ; the solo part, after the symphony, with soft and sparing accompaniments, render the subsequent sudden burst of all the voices and instruments the more striking. And the latter part in fugue, with an alternate use of the commencing strain of the basses, seems to wind up this magnificent production by

"Untwisting all the chains that tie
The hidden soul of harmony." *Dr. Burney.*

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haps it might not be wide of the mark to date from 1500, (when music began to have some form and shape,) to 1700, for the old school ; from then to 1800, the middle school ; from then to the present time, (embracing the labours of Beethoven, Reis, Cherubini, Romberg, &c.) as the modern school, leaving the three great names of Handel, Haydn, and Mozart as the splendid luminaries of their respective periods. The difficulty of ascertaining dates at the particular moment required, must apologize for any inaccuracy in this respect. It was wished rather to give the time each master flourished than the period of his birth or death, and it is hoped, that in this particular, there may be no very material mistakes.

MALCOLM'S TREATISE OF MUSIC.

[CONTINUED.]

A short history of the improvements in Music.

For what reasons the Greek musicians made such a difficult matter of their notes and signs we cannot guess, unless they did it designedly to make their art mysterious, which is an odious supposition ; but one can scarcely think it was otherwise, who considers how obvious it was to find a more easy method. This was therefore the first thing the Latins corrected in the Greek music, as we have already heard was done by Boethius, and further improved by Gregory the Great.

The next step in this improvement is commonly ascribed to Guido Aretinus, a Benedictine monk, of Aretium in Tuscany, who, about the year 1024, (though there are some differences about the year) contrived the use of a stave of 5 lines, upon which, with its spaces he marked his notes, by setting points (.) up and down upon them, to denote the rise and fall of the voice, (but as yet there were no different marks of time ;) he marked each line and space at the beginning of the stave, with Gregory's 7 letters, and when he spake of the notes, he named them by these instead of the long Greek names of Proslambanomenos, &c. The correspondence of these letters to the names of the chords in the Greek system being settled, the degrees and intervals between any line or space, and any other were hereby understood. But this artifice of points and lines was used before his time, by whom invented is not known ; and this we learn from Kircher, who says he found in the Jesuits' library at Messina, a Greek manuscript book of hymns, more than 700 years old ; in which some hymns were written on a stave of 8 lines, marked at the beginning with 8 Greek letters ; the notes or points were set upon the lines, but no use made of the spaces : Vincenzo Galileo confirms us also in this. But whether Guido knew this, is a question ; and though he did, yet it was well contrived to use the spaces and lines both, by which the notes lie nearer each other, fewer lines are needful for any interval, and the distances of notes are easier reckoned.

But there is yet more of Guido's contrivance, which deserves to be considered ; First, He contrived the 6 musical syllables, ut, re, mi, fa, sol, la. which he took out of this Latin hymn.

UT queant laxis RE sonare fibris
MIra gestorum FAmuli tuorum,
SOLve polluti LAbii reatum,
O pater alme.

In repeating this it came into his mind, by a kind of divine instinct, says Kircher, to apply these syllables to his notes of music: a wonderful contrivance certainly for a divine instinct! But let us see where the excellency of it lies: Kircher says, by them alone he unfolded all the nature of music, distinguished the tones (or modes) and the seats of the semitones. Elsewhere he says, That by the application of these syllables he cultivated music, and made it fitter for singing. In order to know how he applied them, there is another piece of the history we must take along, viz. That finding the Greek Diagram of too small extent, he added 5 more chords or notes in this manner; having applied the letter A to the Proslambanomenos, and the rest in order to Nete Hyperbolæon, he added a chord, a Tonus below Proslam, and called it Hypoproslambanomenos, and after the Latins g. but commonly marked with the Greek Γ; to show by this, some say, that the Greeks were the inventors of music; but others say, he meant to record himself (that letter being the first in his name) as the improver of music; hence the Scale came to be called the Gamm. Above Nete Hyperbolæon he added other 4 chords, which made a new disjunct Tetrachord, he called Hyperhyperbolæon; so that his whole scale contained 20 diatonic notes, (for this was the only genus now used) besides the b flat, which corresponded to the Trite Synemmenon of the ancients, and made what was afterwards called the series of b molle, as we shall hear.

Now the applicaction of these syllables to the Scale was made thus: Between mi and fa is a semitone; ut: re, re: mi, fa: sol, and sol: la are tones (without distinguishing greater and lesser;) then because there are but 6 syllables, and 7 different notes or letters in the 8ve; therefore, to make mi and fa fall upon the true places of the natural semitones, ut was applied to different letters, and the rest of the 6 in order to the others above; the letters to which ut was applied are g. c. f. according to which he distinguished three series, viz. that which began with ut in g, and he called it the series of b durum, because b was a whole tone above a; that which began with ut in c was the series of b natural, the same as the former; and when ut was in f, it was called b molle, wherein b was only a semitone above a. See the whole scale in the following scheme,

GUIDO'S SCALE.

	B.dur	nat.	molle
e e	la	mi	
d d	sol	re	la
c c	fa	ut	sol
b b	mi		
l l			fa
a a	re	la	mi
g	ut	sol	re
f		fa	ut
e	la	mi	
d	sol	re	la
c	fa	ut	sol
b	mi		
l			fa
a	re	la	mi
G	ut	sol	re
F		fa	ut
E	la	mi	
D	sol	re	
C	fa	ut	
B	mi		
A	re		
Gamm	ut		

where observe, the series of b natural stands between the other two, and communicates with both; so that to name the chords of the scale by these syllables, if we would have the semitones in their natural places, viz. b . c, and e . f, then we apply ut to g, and after la, we go into the series of b natural at fa, and after la of this, we return to the former at mi, and so on; or we may begin at ut in c, and pass into the first series at mi, and then back to the other at fa: by which means the one transition is a semitone, viz. la . fa, and the other a tone, la: mi. To follow the order of b molle, we may begin with ut in c or f, and make transitions the same way as formerly: hence came the barbarous names of Gammut, Are, Bmi, &c. with which the memories of learners used to be oppressed. But now what a perplexed work is here, with so many different syllables applied to every chord, and all for no other purpose but marking the places of the semitones, which the simple letters a: b. c, &c. do as well, and with infinite more ease. Afterwards some contrived better, by making seven syllables, adding Si in the blanks you see in the series between la and ut, so that mi-fa and si-ut are the two natural semitones. These 7 completing the 8ve, they took away the middle series as of no use, and so ut being in g or f, made the series of B durum (or natural, which is all one) and B molle. But the English throw out both ut and si, and make the other 5 serve for all. This wonderful contri-

vance of Guido's six syllables, is what a very ingenious man thought fit to call Crux tenellorum ingeniorum; but he might have said it of any of the methods; for which reason, I believe, they are laid aside with very many, and, I am sure, ought to be so with every body.

But to go on with Guido; the letters he applied to his lines and spaces, were called keys, and at first he marked every line and space at the beginning of a stave with its letter; afterwards marked only the lines, as some old examples show; and at last marked only one, which was therefore called the signed Clef; of which he distinguished three different ones, g, c, f; (the three letters he had placed his ut in) and the reason of this leads us to another article of the history, viz. That Guido was the inventor of Symphonetic composition, (for if the ancients had it, it was lost; but this shall be considered again) the first who joined in one harmony several distinct melodies, and brought it even the length of 4 parts, viz. Bass, Tenor, Counter, and Treble; and therefore to determine the places of the several Parts in the general system, and their relations to one another, it was necessary to have 3 different signed Clefs.

He is also said to be the contriver of those instruments they call Polyplectra, as spinets and harpsichords: however they may now differ in shape, he contrived what is called the Abacus and the Palmulæ, that is, the machinery by which the string is struck with a plectrum made of quills. Thus far go the improvements of Guido Aretinus, and what is called the Guidonian System; to explain which he wrote a book he calls his Micrologum.

The next considerable improvement was about 300 years after Guido, relating to the Rythmus, and the marks by which the duration of every note was known; for hitherto they had but imitated the simplicity of the ancients, and barely followed the quantity of the syllables, or perhaps not so accurate in that, made all their notes of equal duration, as some of the old ecclesiastic music is an instance of. To produce all the effects music is capable of, the necessity of notes of different quantity was very obvious; for the Rythmus is the soul of music; and because the natural quantity of the syllables was not thought sufficient for all the variety of movements, which we know to be so agreeable in music, therefore about the year 1330 or 1333, says Kircher, the famous Joannes de Muris, Doctor at Paris, invented the different figures of notes, which express the time, or length of every note, at least their true relative proportions to one another. Anciently they were called, Maxima, Longa, Brevis, Semibrevis, Minima, Semiminima, Chroma, (or Fusa) Semichroma. What we call the Demisemiquaver is of modern addition. But whether all these were invented at once, is not certain, nor is it probable they were; at first it is like they used only the Longa and Brevis, and the rest were added by degrees. Now also was invented the division of every song in separate and distinct bars or measures. Then for the proportion of these notes one to another it was not always the same; so a Long was in some cases equal to two Breves, sometimes to three, and so of others, and this difference was marked generally at the beginning, and sometimes by the position or way of joining them together in the middle of the song; but this variety happened only to the first four. Again, respecting the mutual proportions of the notes, they had what they called Modes, Prolations and Times: The two last were distinguished into Perfect and Imperfect; and the first into greater and lesser, and each of these into perfect and imperfect: but afterwards they reduced all into 4 modes including the Prolations and Times. I could not think it worth pains to make a tedious description of all these, with their marks or signs, which you may see in the already mentioned Dictionaire de Musique. I shall only observe here, that as we now make little use of any note above the Semibreve, because indeed the remaining 6 are sufficient for all purposes, so we have cast off that difficulty of various and changeable proportions between the same notes: the proportions of 3 to 1 and 2 to 1 was all they wanted, and how much more easy and simple is it to have one proportion fixed, viz 2 : 1

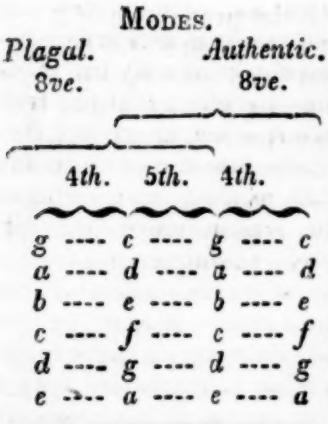
(i. e. a Large equal to two Longs, and so on in order) and if the proportion of 3 : 1 between two successive notes is required, this is, without any manner of confusion or difficulty expressed by annexing a point (.) on the right hand of the greatest of the two notes, as has been above explained ; so that it is almost a wonder how the elements of music were so long involved in these perplexities, when a far easier way of coming to the same end was not very hard to find.

We shall observe here too, that till these notes of various Time were invented, instrumental performances without song must have been very imperfect if they had any ; and what a wonderful variety of entertainments we have by this kind of composition, I need not tell you.

There remain two other very considerable steps, before we come to the present state of the scale of music. Guido first contrived the joining different parts in one concert, as has been said, yet he carried his system no further than 20 diatonic notes : now for the more simple and plain compositions of the ecclesiastic style, which is probable, was the most considerable application he made of music, this extent would afford no little variety ; but experience has since found it necessary to enlarge the system even to 36 diatonic notes, which are represented in the foremost range of keys on the breast of a harpsichord ; for so many are required to produce all that admirable variety of harmony, which the parts in modern compositions consist of, according to the many different styles practised : but a more considerable defect of his system is, that except the tone between a and b, which is divided into two semitones by *l* (flat) there was not another tone in all the scale divided ; and without this the system is very imperfect with respect to fixed sounds, because without these there can be no right modulation or change from key to key. Therefore the modern system has in every 8ve 5 artificial chords or notes, which we mark by the letters of the natural chords, with the distinction of sharp or flat. Observe, that by these additional chords, we have the diatonic and chromatic genera of the ancients mixed ; so that compositions may be made in either kind, though we reckon the diatonic the true natural species ; and if at any time, two semitones are placed immediately in succession : for example, if we sing c . c sharp, d, which is done for variety, though seldom, so far this is a mixture of the chromatic ; but then to make it pure chromatic, no smaller interval can be sung after two semitones ascending than a Triemitone, nor descending less than a Tone ; because in the pure chromatic scale the Spissum has always above it a Triemitone, and below it either a Triemitone or a Tone.

The last thing I shall consider here is, how the modes were defined in these days of improvement ; and I find they were generally characterised by the species of 8ve after Ptolemy's manner, and therefore reckoned in all 7. But afterwards they considered the harmonical and arithmetical divisions of the 8ve, whereby it resolves into a 4th above a 5th, or a 5th above a 4th. And from this they constituted 12 modes, making of each 8ve two different modes according to this different division ; but because there are two of them that cannot be divided both ways, therefore there are but 12 modes. To be more particular, consider, in the natural system there are 7 different octaves proceeding from these 7 letters, a, b, c, d, e, f, g ; each of which has two middle chords, which divide it harmonically and arithmetically, except f, which has not a true 4th, (because b is three tones above it, and a 4th is but two tones and a semitone) and b, which consequently wants the true 5th (because f is only two tones and two semitones above it, and a true 5th contains three tones and a semitone) therefore we have only 5 octaves that are divided doth ways, viz. a, c, d, e, g, which makes 10 modes according to these different divisions, and the other two f and b make up the 12. These that are divided harmonically, i. e. with the 5ths lowest, were called authentic, and the other, plagal modes. See the following scheme.

To these modes they gave the names of the ancient Greek tones, as Dorian, Phrygian : but several authors differ in the application of these names, as they do about the order, as, which they shall call the first and second, &c. which being



arbitrary things, as far as I can understand, it were as idle to pretend to reconcile them, as it was in them to differ about it. The material point is, if we can find it, to know what they meant by these distinctions, and what was the real use of them in music ; but even here where they ought to have agreed, we find they differed. The best account to be given of it is this : They considered that an 8ve which wants a 4th or 5th, is imperfect ; these being the concords next to 8ve, the song ought to touch these chords most frequently and remarkably ; and because their concord is different, which makes the melody different, they established by this two modes in every natural octave, that had a true 4th and 5th : then if the song was carried as far as the octave above, it was called a perfect mode ; if less, as to the 4th or 5th it was imperfect ; if it moved both above and below, it was called a mixt mode : thus some authors speak about these modes. Others considering how indispensable a chord the 5th is in every mode, they took for the final or key-note in the arithmetically divided octaves, not the lowest chord of that octave, but that very 4th ; for example, the octave g is arithmetically divided thus, g - c - g, c is a 4th above the lower g, and a 5th below the upper g, this c therefore they made the final chord of the mode, which therefore properly speaking, is c and not g ; the only difference then in this method, between the authentic and plagal modes is, that the authentic goes above its final to the octave, the other ascends a 5th, and descends a 4th, which will indeed be attended with different effects, but the mode is essentially the same, having the same final to which all the notes refer. We must next consider wherein the modes of one species, as authentic or plagal, differ among themselves : This is either by their standing higher or lower in the scale, i. e. the different tension of the whole octave ; or rather the different Subdivision of the octave into its concinnous degrees ; there is not another. Let us consider then whether these differences are sufficient to produce so very different effects, as have been ascribed to them, for example, one is said to be proper for mirth, another for sadness, a third proper to religion, another for tender and amorous subjects, and so on : whether we are to ascribe such effects merely to the constitution of the octave, without regard to other differences and ingredients in the composition of melody, I doubt any body now-a-days will be absurd enough to affirm ; these have their proper differences, it is true, but which have so little influence, that by the various combinations of other causes, one of these modes may be used to different purposes. The greatest and most influencing difference is that of these octaves, which have the 3d l. or 3d g making what is above called the sharp and flat key : but we are to notice, that of all the 8ves, except c and a, none of them have all their essential chords in just proportion, unless we neglect the difference of tone greater and lesser, and also allow the semitone to stand next the fundamental in some flat keys (which may be useful, and is sometimes used ;) and when that is done, the octaves that have a flat 3d will want the 6th g. and 7th g. which are very necessary on some occasions ; and therefore the artificial notes sharp and flat are of absolute use to perfect the system. Again, if the modes depend upon the species of 8ves, how can they be more than 7 ? And as to this distinction of authentic and plagal, I have shown that it is imaginary, with respect to any essential differences constituted hereby in the kind of the melody ; for though the carrying the song above or below the final, may have a different effect, yet this is to be numbered among the other causes, and not ascribed to the constitution of the octaves. But it is particularly to be remarked, that these authors who give us examples in actual composition of their 12 modes, frequently take in the artificial notes sharp and flat to perfect the melody of their key ; and by this means depart from the constitution of

the 8ve, as it stands in the fixed natural system. So we can find little certain and consistent in their way of speaking about these things ; and their modes are all reducible to two, viz. the sharp and flat ; other differences respecting only the place of the scale where the fundamental is taken : I conclude therefore that the true theory of modes, is where they are distinguished into two species, sharp and flat, whose effects must be allowed are different ; but other causes must concur to any remarkable effect ; and therefore it is unreasonable to talk as if all were owing to any one thing. What they called the series of b molle, was no more than this, That because the 8ve f had a 4th above at b, excessive by a semitone, and consequently the 8ve b had a 5th above as much deficient, therefore this artificial note b flat or *l*, served them to transpose their modes to the distance of a 4th or 5th, above or below ; for taking *l* a semitone above a, the rest keeping their ratios already fixed, the series proceeding from c with b natural (i. e. a tone above a) is in the same order of degress, as that from f with b flat (i. e. *l* a semitone above a ;) but f is a 4th above c, or a 5th below ; therefore to transpose from the series of b natural to b molle we ascend a 4th, or descend a 5th ; and contrarily from b molle to the other : This is the whole mystery ; but they never speak of the other transpositions that may be made by other artificial notes.

You may also observe, that what they called the ecclesiastic tones, are no other than certain notes in the organ which are made the final or fundamental of the hymns ; and as modes they differ, some by their place in the scale, others by the sharp and flat 3d ; but even here every author speaks not the same way : it is enough we know they can differ no other way, or at least all their differences can be reduced to these. At first they were four in number, whose finals were d, e, f, g, constituted authentically : this choice, we are told, was first made by St. Ambrose, bishop of Milan ; and for being thus chosen and approved, they pretend the name authentic was added : afterwards Gregory the Great added four plagals, a, b, c, d, whose finals are the very same with the first four, and in effect are only a continuation of these to the 4th below ; and for this connexion with them were called plagal, though the derivation of the word is not so plain.

The ancient and modern Music compared.

The last age was famous for the war that was raised, and eagerly maintained by two different parties, concerning the ancient and modern genius and learning. Among the disputed points music was one. I know of nothing new to be advanced on either side.

The question in general is, Whether the ancients or the moderns best understood and practised music ? Some affirm, that the ancient art of music is quite lost, among other valuable things of antiquity, vid. Pancirollus, de Musica. Others pretend, that the true science of harmony is arrived to much greater perfection than what was known or practised among the ancients. The fault with many of the contenders on this point is, that they fight at long weapons ; I mean they keep the argument in generals, by which they make little more of it than some innocent harangues and flourishes of rhetoric, or at most make bold assertions upon the authority of some misapplied expressions and incredible stories of ancient writers, for I am now speaking chiefly of the patrons of the ancient music.

If Sir William Temple was indeed serious, and had any thing else in his view, but to shew how he could declaim, he is a notable instance of this. Says he, " What are become of the charms of music, by which men and beasts were so frequently inchanted, and their very natures changed ; by which the passions of men were raised to the greatest height and violence, and then as suddenly appeased, so as they might be justly said, to be turned into lions or lambs, into wolves or into harts, by the power and charms of this admirable art ?" And he might have added too, by which the trees and stones were animated ; in spite of the sense which Horace puts upon the stories of Orpheus and Amphion. But this question shall

be considered presently. Again he says, "It is agreed by the learned, that the science of music, so admired of the ancients, is wholly lost in the world, and that what we have now, is made up out of certain notes that fell into the fancy or observation of a poor friar, in chanting his matins. So that those two divine excellencies of music and poetry, are grown in a manner, but the one fiddling and the other rhyming, and are indeed very worthy the ignorance of the friar, and the barbarousness of the Goths that introduced them among us." Some learned men indeed have said so; but as learned have said otherwise: And for the description Sir William gives of the modern music, it is the poorest thing ever was said, and demonstrates the author's utter ignorance of music: Did he know what use Guido made of these notes? He means the syllables, ut, re, mi, &c. for these are the notes he invented. If the modern music falls short of the ancient, it must be in the use and application; for the materials and principles of harmony are the same thing, or rather they are improved; for Guido's scale to which he applied these syllables, is the ancient Greek scale only carried to a greater extent; and which is much improved since.

As I have stated the question, we are first to compare the principles and then the practice.

Meibomius, no enemy to the ancient cause, speaking of Aristides, calls him, Incomparabilis antiquæ musicæ Auctor, et vere exemplar unicum, who, he says, has taught and explained all that was ever known or taught before him, in all the parts. We have Aristoxenus; and for what was written before him, he affirms to have been very deficient: nor do the later writers ever complain of the loss of any valuable author that was before them.

Now we may suppose it will be manifest to the unprejudiced, who consider what has been explained both of the ancient and modern principles and theory of harmonics, that they have not known more of it than we do, plainly because we know all theirs; and that we have improved upon their foundation, will be as plain, from the accounts I have given of both, and the comparison I have drawn all along in explaining the ancient theory; therefore I need insist no more upon this part. The great dispute is about the practice.

To understand the ancient practice of music, we are first to consider what the name signified with them. Music included these three things, harmony, rythmus, and verse: if there needs any thing to be added, take these few authorities. In Plato's first Alcibiades, Socrates asks what he calls that art which teaches to sing, play on the harp, and dance? and makes him answer, Music: But singing among them was never without verse. This is again confirmed by Plutarch, who says, "That in judging of the parts of music, reason and sense must be employed: for these three must always meet in our hearing, viz. Sound, whereby we perceive harmony; Time, whereby we perceive Rythmus; and Letters or Syllables, by which we understand what is said." Therefore we reasonably conclude, that their music consisted of verses sung by one or more voices, alternately, or in choirs; sometimes with the sound of instruments, and sometimes by voices only; and whether they had any music without singing, shall again be considered.

Let us now consider what idea their writers give us of the practical music. This we may expect, if it is to be found at all, from the authors who write ex professo upon music, and pretend to explain it in all its parts. I have already shown, that they make the musical faculties (as they call them) these, viz. Melopœia, Rythmopœia, and Poesis. For the first, to make the comparison right, it shall be considered under these two heads, Melody and Symphony, and begin with the last. It has been observed, in explaining the principles of the ancient Melopœia, that it contains nothing but what relates to the conduct of a single voice, or making what we call melody: there is not the least word of the concert or harmony of parts; from which there is very great reason to conclude, that this was no part of the ancient practice, and is altogether a modern invention, and a noble one too; the first rudiments of which has been already said we owe to that same poor friar, (as Sir

William Temple calls him) Guido Aretinus. But that there be no difference about mere words, observe, that the question is not, Whether the ancients ever joined more voices or instruments together in one Symphony; but, whether, several voices were joined, so as each had a distinct and proper melody, which made among them a succession of various concords; and were not in every note Unisons, or at the same distance from each other, as 8ves? which last will agree to the general signification of the word Symphonia; yet it is plain, that in such cases there is but one song, and all the voices perform the same individual melody; but when the parts differ, not by the tension of the whole, but by the different relations of the successive notes. This is the modern art that requires so peculiar a genius, and good judgment, in which therefore it is so difficult to succeed well. The ancient harmonic writers, in their rules and explications of the Melopœia, speak nothing of this art: They tell us, that the Melopœia is the art of making songs; or more generally, that it is the use of all the parts and principles that are the subjects of harmonical contemplation. Now is it at all probable, that so considerable an use of these principles was known among the ancients, and yet never once mentioned by those who professed to write of Music in all its parts? Shall we think these concealed it, because they envied posterity so valuable an art? Or, was it the difficulty of explaining it that made them silent? They might at least have said there was such an art; the definition of it is easy enough: Is it like the rest of their conduct to neglect any thing that might redound in any degree to their own praise and glory? Since we find no notice of this art under the Melopœia, it cannot be expected in any other part. If any body should think to find it in the part that treats of systems, because that expresses a composition of several things, they will be disappointed: for these authors have considered systems only as greater intervals between whose extremes other notes are placed, dividing them into lesser intervals, in such a manner as a single voice may pass agreeably from the one extreme to the other. But in distinguishing systems, they tell us, some are consonant, some dissonant: Which names expressed the quality of these systems, viz. that of the first, the extremes are fit to be heard together, and the other not; and if they were not used in consonance, may some say, these names are wrong applied: but though they signified that quality, it will not prove they were used in consonance, at least in the modern way: Besides, when they speak plainly and expressly of their use in succession of melody, they use the same names, to signify their agreement: And if they were used in consonance in the manner described, why have we not at least some general rules to guide us in the practice? Or rather, does not their silence in this, demonstrate there was no such practice? But though there is nothing to be found in those who have written more fully and expressly on music, yet the advocates for the ancient music find demonstration enough, they think, in some passages of authors that have given transient descriptions of music: but if these passages are capable of any other good sense than they put upon them, the silence of the professed writers on music will undoubtedly cast the balance on that side. Aristotle, in his Treatise concerning the World, answers that question, If the world is made of contrary principles, how comes it that it is not long ago dissolved? He shows, that the beauty and perfection of it consists in the admirable mixture and temperament of different things; and among his illustrations brings in music thus, Music, by a mixture of acute and grave, also of long and short sounds of different voices, yields one absolute or perfect concert. Again, explaining the harmony of the celestial motions, where each orb, says he, has its own proper motion, yet all tend to one harmonious end, as they also proceed from one principle, making a choir in the heavens by their concord, and he carries on the comparison with music thus: As in a choir, after the Præcentor the whole choir sings, composed sometimes of men and women, who by the different acuteness and gravity of their voices, make one concinnous harmony.

Let Seneca appear next. Do not you see of how many voices the chorus consists? yet they make but one sound: in it some are acute, some grave, and some

middle: women are joined with men, and whistles also put in among them: each single voice is concealed, yet the whole is manifest.

Cassiodorus, says, Symphony is an adjustment of a grave sound to an acute, or an acute to a grave, making melody.

Now the most that can be made of these passages is, That the ancients used choirs of several voices differing in acuteness and gravity; which was never denied: but the whole of these definitions will be fully answered, supposing they sung all the same part or song, only in different tensions, as 8ve in every note. And from what was premised, I think there is reason to believe this to be the only true meaning.

But there are other considerable things to be said that will put this question beyond all reasonable doubt. The word harmonia signifies more generally the agreement of several things that make up one whole; but so do several sounds in succession make up one song, which is in a very proper sense, a composition. And in this sense we have in Plato and others several comparisons to the harmony of sounds in music. But it is also used in the strict sense for consonance, and so is equivalent to the word Symphonia. Now we shall make Aristotle clear his own meaning in the passages adduced: he uses Symphonia to express two kinds of consonance; the one, which he calls by the general name Symphonia, is the consonance of two voices that are in every note unison; and the other, which he calls Antiphonia, of two voices that are in every note 8ve: In his Problems, § 19. Prob. 16. He asks why Symphonia is not as agreeable as Antiphonia; and answers, because in Symphonia the one voice being altogether like or as one with the other, they eclipse one another. The Symphoni here plainly must signify unisons, and he explains it elsewhere by calling them Omophoni: and that the 8ve is the Antiphoni is plain, for it was a common name to 8ve; and Aristotle himself explains the Antiphoni by the voice of a boy and a man that are as Nete and Hypate, which were 8ve in Pythagoras's lyre. Again, I own he is not speaking here of unison and 8ve simply considered, but as used in song; and though in modern Symphonies it is also true, that unison cannot be so frequently used with as good effect as 8ve, yet his meaning is plainly this, viz. that when two voices sing together one song, it is more agreeable that they be 8ve than unison with one another, in every note: this I prove from the 17th Probl. in which he asks why Diapente and Diatessaron are never sung as the Antiphoni? He answers, because the Antiphoni, or sounds of 8ve, are in a manner both the same and different voices; and by this likeness, where at the same time each keeps its own distinct character, we are better pleased: therefore he affirms, that the 8ve can only be sung in Symphony. Now that by this he means such a Symphony is certain, because in modern counterpoint the 4th, and especially the 5th, are indispensable; and indeed the 5th with its two 3ds, are the life of the whole. Again, in Probl. 18. he asks why the Diapason only is magadised? And answers, because its terms are the only Antiphoni: now that this signifies a manner of singing, where the sounds are in every note 8ve to one another, is plain, from this word magadised, taken from the name of an instrument, in which two strings were always struck together for one note. Athenæus makes the Magadis the same with the Barbiton and Pectis; and Horace makes the muse Polyhymnia the inventor of the Barbiton.—Nec Polyhymnia Lesboum refugit tendere Barbiton.—And from the nature of this instrument, that it had two strings to every note, some think it probable the name Polyhymnia was deduced. Athenæus reports from Anacreon, that the Magadis had twenty chords; which is a number sufficient to make us allow they were doubled; so that it had in all ten notes: now anciently they had but three tones or modes, and each extended only to an 8ve, and being a tone asunder, required precisely ten chords; therefore Athenæus corrects Possidonius for saying the twenty chords were all distinct notes, and necessary for the three modes. But he further confirms this point by a citation from the comic poet Alexandrides, who takes a comparison from the Magadis, and says, I am like the Magadis, about to make you understand a thing

that is at the same time both sublime and low ; which proves that two strings were struck together, and that they were not unison. He reports also the opinion of the poet Jon, that the Magadis consisted of two flutes, which were both sounded together. From all this it is plain, that by magadised, Aristotle means such a consonance of sounds as to be in every note at the same distance, and consequently to be without Symphony and parts according to the modern practice. Athenæus reports also of Pindar, that he called the music sung by a boy and a man, Magadis : because they sung together the same song in two modes. Mr. Perault concludes from this, that the strings of the Magadis were sometimes 3ds, because Aristotle says, the 4th and 5th are never magadised : but why may not Pindar mean that they were at an 8ve's distance ; for certainly Aristotle used that comparison of a boy and a man to express an 8ve : Mr. Perault thinks it must be a 3d, because of the word mode, whereof anciently there were but three ; and confirms it by a passage out of Horace, Epod. 9. Sonante mistum tibiis carmen lyra ; hac Dorium illis Barbarum : by the Barbarum, says he, is to be understood, the Lydian, which was a Ditone above the Dorian : but the difficulty is, that the ancients reckoned the Ditone at best a concinnous Discord ; and therefore it is not probable they would use it in so remarkable a manner : but we have enough of this. The author last named observes, that the ancients probably had a kind of simple harmony, in which two or three notes were tuned to the principal chords of the key, and accompanied the song. This he thinks probable from the name of an instrument Pandora that Athenæus mentions ; which is likely the same with the Mandora, an instrument not very long ago used, says he, in which there were four strings, whereof one served for the song, and was struck by a plectrum or quill tied to the fore-finger : the other three were tuned so as two of them were an 8ve, and the other a middle, dividing the 8ve into a 4th and 5th : they were struck by the thumb, and this regulated by the rythmus or measure of the song, i. e. Four strokes for every measure of common time, and three for triple. He thinks Horace points out the manner of this instrument in Ode 6. Lesbium servate pedem, meique pollicis ictum, which he thus translates. Take notice, you who would join your voice to the sound of my lyre, that the measure of my song is sapphic, which the striking of my thumb marks out to you. This instrument is parallel to our common bagpipe.

The passages of Aristotle being thus cleared, Seneca and Cassiodorus may be easily given up. Seneca speaks of vox media, as well as acuta and gravis ; but this can signify nothing, but that there might be two 8ves, one between the men and women, and the shrill tibiæ might be 8ve above the women : but then the latter part of what he says, destroys their cause ; for singulorum voces latent, can very well be said of such as sing the same melody unison or octave, but would by no means be true of several voices performing a modern Symphony, where every part is conspicuous, with a perfect harmony in the whole. For Cassiodorus, what he says has no relation to consonance, An adjustment of a grave sound to an acute, or an acute to a grave making melody : if it be alleged that temperamentum may signify a mixture, it must be allowed ; but then he ought to have said, Temperamentum sonitus gravis et acuti ; for what means sonitus gravis ad acutum, and again, acuti ad gravem ? But in the other case, this is well enough, for he means, That melody may consist either in a progress from acute to grave, or contrarily : and then the word modulamen was never applied any other way than to successive sounds. There is another passage which Is. Vossius cites from Ælian the Platonic, where he says, Symphony consists of two or more sounds differing in acuteness and gravity, with the same cadence and temperament : but this rather adds another proof that what Symphonies they had were only of several voices singing the same melody only in a different tone.

After such evident demonstrations, there needs no more to be said to prove, that Symphonies of different parts are a modern improvement. From their rejecting the 3ds and 6ths out of the number of concords, the small extent of their system being only two octaves, and having no tone divided but that between Mese and

Paramese, we might argue that they had no different parts : for though some simple compositions of parts might be contrived with these principles, yet it is hard to think they would lay the foundations of that practice, and carry it no further; and much harder to believe, they would never speak one word of such an art and practice, where they profess to explain all the parts of music. But for the symphonies, which we allow them to have had, you will ask why these writers do not speak of them, and why it seems so incredible that they should have had the other kind without being ever mentioned, when they do not mention these we allow? The reason is plain, because the musician's business was only to compose the melody, and therefore they wanted only rules about that ; but there was no rule required to teach how several voices may join in the same song, for there is no art in it : experience taught them that this might be done in unison or octave ; and pray what had the writers more to say about it ? But the modern symphony is a quite different thing, and needs much to be explained both by rules and examples. But it is time to make an end of this point ; there is only to be added, that if plain reason needs any authority to support it, there can be adduced many moderns of character, who make no doubt to say, that after all their pains to know the true state of the ancient music, they could not find the least ground to believe there was any such thing in these days, as music in parts. Perrault has been named, and shall only add to him Kircher and Doctor Wallis, authors of great capacity and infinite industry. [TO BE CONTINUED.]

REVIEW OF MUSIC.

The Sea Songs of Charles Dibdin, with a Memoir of his Life and Writings. By Wm. Kitchiner, M. D. Four Parts, making one Volume in small 4to. Printed for G. & W. B. Whittaker, Ave Maria Lane ; and Clementi & Co. Cheapside.

If what we can gather from the little better than traditional history of the ancient Bard is to be relied on, Charles Dibdin was a faithful representative of that character, in so far as he combined in himself, moralist, poet, musician, and performer. As the Bard of modern times he may be said to stand alone, for Harry Carey,—whose *Musical Century* is made up chiefly of insipid, amatory ballads,—is not entitled to that denomination, and would now be forgotten, but for a single melody : while Moore,—one of the great poets of this Augustan age,—has not set many of his own enchanting songs, and, as a performer of them, is only known to a select number of his personal friends.

Had Dibdin written merely to amuse, his reputation would have been great, but it stands the higher, because he is always on the side of virtue.* Humanity, constancy, love of country, and courage are the subjects of his song and the themes of his praise ; and while many a national foe, whether contending or subdued, has experienced the efficacy of his precepts, we are willing to believe that the sufferings which the lower orders of the creation are too commonly doomed to endure, have now and then been mitigated a little through the influence of his persuasive verse.

As a musician he is remarkable for the number and the originality of his melodies : with the exception, perhaps, of Arne, no English composer ever produced so many that are popular. They are purely British, and his acquaintance with any other school appears to have been extremely limited. Hence, he was a prejudiced artist, and we must also allow, that his knowledge of the rules of compositron was not deep ; his bases and accompaniments are too often demonstrative of this fact. But the defects of the latter are easily amended, though it would require a genius equal to his own to produce airs so full of animation, tenderness, and expression.

The present work contains a hundred and one songs upon sea subjects ; to which a memoir of their author, occupying thirty-two pages of letter-press, is prefixed.

* The late Rev. Dr. Knox once told Mr. Dibdin, that he was the only man he ever knew *who could convey a sermon through the medium of a comic song :* "an opinion," says Dr. K. "which he verified when he published his Elegant Extracts, wherein he introduced many of Mr. D's most interesting songs."

This is from a life of Dibdin, written and published by himself, abridged and continued to his death, by Dr. Kitchiner; from which we learn, that

"Charles Dibdin was born at Southampton, on March 15th, 1745; his mother's father was a clergyman of Bristol, of the name of Garth; his grandfather on the father's side, was a considerable merchant, and founded a village near Southampton, which bears the name of Dibdin.

"Mr. D. was the eighteenth child, his mother being fifty at his birth! He had a brother twenty-nine years older than himself, Thomas Dibdin, on whose death he wrote the beautiful ballad of '*Poor Tom Bowling*.' This gentleman was captain of an East-Indiaman, and father of the present Rev. Thomas Frognall Dibdin.

"Charles Dibdin was educated at Winchester, with a view to the clerical function; his propensity for music, however, diverted his attention from every thing else, and brought him to London at the early age of fifteen."

Mr. Fussel, who succeeded the celebrated Kent as organist of Winchester Cathedral, taught him his gamut and table of notes; but Mr. Kent himself had the credit of having instructed him; though, says Mr. Dibdin in his own life, "except some anthems which he composed for me,—and very charming they are, for they are yet popular,—and which I learnt by ear, I never received the smallest instruction from him. The music I have was strongly in my mind from my earliest remembrance, and I know that no master could at any time have been of the least service to me."

We regret that Mr. D. should have entertained so erroneous an opinion as this, in his maturer years, and we earnestly guard all young students against so dangerous a delusion. He possessed a genius that overleaped many obstacles that would have proved insurmountable to ordinary minds: nevertheless, as we have hinted above, his compositions often betray the want of regular instruction. His first studies were the concertos of Corelli, which he scored from the single parts, and thus he was enabled to see "all the workings of his mind at the same time he composed them." From this exercise, he says, he "learnt the *valuable secret*, that men of strong minds may violate, to advantage, many of those rules of composition which are dogmatically imposed."

"Mr. Dibdin exhibited a remarkable precocity of intellect, for at sixteen years of age he brought out an opera of two acts, at Covent Garden, called *The Shepherd's artifice*, written and composed by himself.

"His commencement as an actor, we believe, was as *Damætas* in *Midas*. He afterwards performed other characters; we may particularly mention that he was the original *Mungo* in *The Padlock*, in the year 1768; in which, as well as in *Ralph*, in the *Maid of the Mill*, he displayed such originality of conception, that his early secession from the stage has often been lamented."

In 1778, he was appointed composer to Covent Garden Theatre, at a salary of 10*l*. a week, amounting to 300*l*. during the season. But his usual remuneration was, for *First pieces*, to receive a third of the first nine nights, and for *After pieces*, a sixth of the first six nights.

About 1782 he built the *Circus*, now the Surrey Theatre, and was the manager thereof till 1785. In 1787 and 1788, he published his *Musical Tour*, 1 vol. in 4to. and in 1789 brought out the first of those entertainments,——of which he was the sole author, composer and performer,—at Hutchin's Auction Rooms, in King Street, Covent Garden, under the title of "*The Whim of the Moment*," which contained seventeen songs:—among them, the popular ballad of "*Poor Jack*," of which, Dr. K. might have added, 17,000 copies were sold.

Mr. D. gives in his Life, the following account of some of his productions. "Though the songs which I have written and composed have amounted to a number far beyond credibility, yet they have employed, comparatively, a very small portion of my time. The same impulse that inspired the words, has generally given birth to the music, and those that are the most celebrated have been produced with the least trouble. I began and completed *The Sailor's Journal* in half an hour; and I could mention, perhaps, thirty very prominent songs, that did not take, in the writing and composing, more than three quarters of an hour each."—"No one of my entertainments has taken me more than a month in perfecting it."—"I have written, exclusive of *Sans Souci*,* nearly seventy dramatic pieces of different descriptions, besides having set to music fifteen or sixteen, the productions of other writers. In the whole of those which I have invented and brought forward, are included more than *nine hundred* songs."—"I have never written down my compositions till they were wanted, either for a band, or for the engraver. I have now in my mind

* *Sans Souci* was the name he gave to his little theatre in Leicester Place, Leicester Fields.

at least thirty songs, nearly twenty of which I have sung in public; of the music of which not even a single note has yet been written."

"Mr. Dibdin was an extremely neat and brilliant performer on the piano forte, and the expression and effect with which he played songs, were certainly superior to any thing the Editor has heard." ——"Mr. D. had a *baritone* voice, with enough *falsetto* to sing any song. He had a remarkably distinct articulation; so that, even after a slight paralytic affection, which he had several years before he took leave of the public, every word he uttered was easily intelligible; for he had that sensible idea about vocal music, that the true intention of it is, to render the words more impressive."——[We quote Dr. K. faithfully in his own language.]——"Mr. D. generally sung twenty songs, of four or five verses each, in his entertainment."——"When the Editor heard him perform, Mr. D. was between fifty and sixty. He was a temperate man, took no stimulus during his performance, and went through the business with great ease and cheerfulness."

"When Mr. D. retired, he went to Cranford, where he resided about three years."

Mr. Dibdin had a pension of 200*l.* bestowed upon him by Government, in 1803, and the public purse has seldom been better employed. But when Lord Grenville came into office in 1806, he was deprived of this well-earned pittance,—

"While *Meanness* clapp'd her hands, and *Justice* stared."

Dr. K. tells us, "on the Duke of Portland's coming into administration, his pension was restored to him." We are glad to hear of this restoration; it never came to our knowledge before. But concerning the Duke, there must be an error.

In 1810 a public dinner was given, for the purpose of raising a sum of money to purchase an annuity for Mr Dibdin, which produced 640*l.* The promoters of this liberal measure were Benj. Oakley, Esq. of Tavistock Place, and the late James Perry, Esq. of the Morning Chronical. Mr. D. generously refused to profit exclusively by the kindness of his friends, and the annuity was purchased for himself and daughter, conjointly.

"At the latter end of the year 1813 he had a paralytic stroke, and died on the 25th of July 1814, aged 69. He was buried in St. Martin's burying-ground, on the north east side of Cambden Town."

On a slab placed over his remains by his wife and daughter, are engraved the following lines, from his pathetic song "*Poor Tom, or, the Sailor's Epitaph.*"

"His form was of the manliest beauty,
His heart was kind and soft;
Faithful below he did his duty,
And now he's gone aloft."

In 1822, a meeting was held at the Freemason's Tavern, for the purpose of erecting a public monument to his memory; and, at a dinner given last month, at the same place, a sum of money was raised in order to carry this intention into effect.

The collecting together so important a portion of Mr. Dibdin's works as his sea-songs, entitles Dr. Kitchiner to some praise, which we should have bestowed more freely, had the publication evinced that faithfulness and industry in preparing the copy, and care in correcting the proofs, which the public had a right to expect from an avowed editor, and a high price. As to the preparation of the copy given to the engraver, it may be said, that it required none, being that printed under the author's own direction. But Mr. Dibdin's songs, as published by himself, are very inaccurately engraved, both music and words, and what were evidently omissions and errors in them, should have been rectified, for the sake of the composer's reputation, if from no other motive. But the faults that appear solely in this edition, and which can in no wise be imputed to the copy, are grievously numerous, and in a work that required no haste in bringing out, and in fact was brought out slowly, are quite inexcusable. These charges, however, though weighty enough, are not the heaviest that we are obliged to prefer against it. Mr. Dibdin published many of his songs with only a base accompaniment, when, therefore, he added any other, it is clear that he considered it as very essential. Now Dr. K. has printed the whole of these one hundred and one songs, in two staffs only, and without a solitary note, or sign of accompaniment, except a simple base line. So far as we can trace, he has entirely cut out, without a single exception, whatever scanty treble accompaniment the author originally published, and poor in point of harmony as, to a person unskilled in thorough-base, they before appeared, they are now still further impoverished. We can assign no motive for this, and can only add how much we are disappointed in the hopes we entertained of possessing a good edition of the interesting and excellent sea songs of our marine Bard.